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MFA FINAL VISUAL PRESENTATION

BY

AMIE RANGEL

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH IN
PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF FINE ARTS

IN

DRAWING/INTERMEDIA
DEPARTMENT OF ART AND DESIGN

EDMONTON, ALBERTA

FALL 2008

THE UNIVERSITY OF ALBERTA
FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of
Graduate Studies and Research, for acceptance, a thesis entitled:

FROM THE OBSERVATION ROOM

Submitted by Amie Rangel in partial fulfillment of the requirements for the
degree of Master of Fine Arts.

THE UNIVERSITY OF ALBERTA

RELEASE FORM

NAME OF AUTHOR: AMIE RANGEL

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DEGREE FOR WHICH THESIS WAS GRANTED: MASTER OF FINE ARTS

YEAR THIS DEGREE WAS GRANTED: 2008

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TITLE	DATE	MEDIUM	SIZE
Gestation Room, 114 Days	2008	charcoal & pastel on linen	52"H x 60"W

VALUE: \$2,500

University of Alberta

Department of Art and Design

FROM THE OBSERVATION ROOM

Master of Fine Arts Thesis Exhibition in Drawing & Intermedia

November 12 – December 6, 2008

Amie T. Rangel

T h e s i s C o m m i t t e e :

Liz Ingram, Professor, Department of Art and Design

Sean Caulfield, Professor, Department of Art and Design

Lyndal Osborne, Professor Emeritus, Department of Art and Design

Daniela Schlüter, Assistant Professor, Department of Art and Design

Dr. Betsy Boone, Chair, Department of Art and Design

Dr. Ronald Ball, Professor, Agriculture & Forestry and Nutritional Sciences

FROM THE OBSERVATION ROOM

Amie T. Rangel

A vivid memory of slowly walking down a hospital corridor, cautiously looking at the tile floor and green gray walls, continues to replay in my mind. I remember being guided through an open door way and into a warm room. I was playing in front of a dollhouse, knocking the wooden block furniture against each other yet I could only faintly hear the sound it made. A feeling of discomfort, frustration and uncertainty haunts this memory. That day at the hospital I would begin to hear for the first time. Before the age of two I relied on sight and observation as my main method of learning and understanding.

My research at the University of Alberta began at the Swine Research and Technology Centre, where pigs' social behaviors and production efficiency are monitored and scientific research is conducted. I approached this exploration without preconceived ideas as to how this experience would affect the work to come. I entered the facility with heightened senses, allowing instinct and intuition to guide my perception.

In order to physically enter, I was required to shower before and after going into the research facility. This process became a ritual of cleansing; a kind of sacred act in order to experience this particular environment. My eyes had to adjust to the dim flat lighting, like that of an overcast day. The smell of the farrowing rooms was sweet from milk production. The quiet panting of labor and the weaning of newborns were heard from time to time. In the gestation room, the sound of shifting bodies moving from side to side or from sitting to standing positions, and the occasional outburst of apprehensive commotion caused by my presence, lasted for several minutes. Each time after leaving, the space resonated in my mind.

*Memories are motionless, and the more securely they are
fixed in space, the sounder they are.¹*

Within this body of work, timelessness and ambiguity of space are part of my investigation and emotional response to personal experiences evoking a sense of fragmentation, discomfort and anxiety. The intentional lack of contrast and color leaves little reference as to when or where these spaces exist. The enigmatic atmospheric residue moves throughout the structured rooms, emphasizing the absence in each cubical, cell, or crate. There is a subtle indication that some type of presence, whether human or animal, is informing the question of how these spaces function.

*This enclosed, segmented space, observed at every point, in which
individuals are inserted in a fixed place, in which the slightest
movements are supervised, in which all events are recorded, ...in
which power is exercised without division, according to a continuous
hierarchical figure...all this constitutes a compact model of the
disciplinary mechanism.²*

My reaction at the Swine Research and Technology Centre of surveillance, the human gaze and the act of observation is expressed through this body of work. The repetitive structure and laboratory-like forms present a delicate balance of the sacred and the secular, restriction and protection, confinement and efficiency, authority and submission. The organization of this facility and that of urban institutional spaces found in hospitals, factories, prisons, and schools not only serve their function, but speak of deeper social constructs. The purpose of this work is not to find a definitive meaning, singular answer, or solution to the complex structure of institutional frameworks, but to raise awareness of spatial constructs within modern human society.

1. Gaston Bachelard, *The Poetics of Space*, Trans. Maria Jolas. (Boston, Massachusetts: Beacon Press, 1994). 9.
2. Foucault, Michel, *Discipline and Punish, The Birth of the Prison*, 1975. Trans. Alan Sheridan. (New York: Second Vintage Books Edition, 1995). 197.

CURRICULUM VITAE

Amie T. Rangel
arangel@ualberta.ca

Education:

- 2008 Master of Fine Arts, Drawing and Intermedia, University of Alberta, Edmonton, AB.
- 2005 Bachelor of Fine Arts, Drawing/Painting and Printmaking, California State University, Long Beach, Magna Cum Laude.
- 2002 Associates Degree, Liberal Arts, College of the Sequoias, Visalia, CA.

Solo Exhibitions:

- 2008 *From the Observation Room*, Fine Arts Building Gallery, University of Alberta, Edmonton, AB.
- 2005 *Hairbreadth*, California State University, Long Beach, CA.

Group Exhibitions:

- 2008 *Water and Carbon*, Profiles Public Art Gallery, St. Albert, AB.
- Re-drawing the Line*, Art Gallery of Alberta, Edmonton, AB.
- 2007 *The Rosalind Franklin Exhibition*, One Origin, One Race, One Earth Science Conference, University of Calgary, Calgary, AB.
- The 1950 Ford Show*, Art Gallery of Alberta, Edmonton, AB.
- You Are Here: Other Random Coordinates*, Southern Graphics Council, Kansas City, MO.
- Visual Thinking*, Art Gallery of Alberta, Edmonton, AB.
- 2006 *Annual Exhibition*, Herron School of Art and Design, IUPUI, Indianapolis, IN.
- Mid America Print Council*, Dairy Barn Gallery at Ohio University, Athens, OH.
- 2005 *Clean Genes*, Herron School of Art and Design, IUPUI, Indianapolis, IN.
- Insights 2005*, California State University, Long Beach, CA.
- 46,080 inches of Skin, Flesh, and Bones*, Exquisite Corpse Printmaking Exchange, California State University, Long Beach, CA.
- 2004 *Who Killed Painting*, California State University, Long Beach, CA.

Los Angeles Printmaking Society Juried Exhibition, Nashville, TN.

On and Off the Wall IV Printmaking and Sculpture exhibition, California State University, Long Beach, CA.

Landscapes, California State University, Long Beach, CA.

After Hours, California State University, Long Beach, CA.

2003 *On and Off the Wall III* Printmaking and Sculpture exhibition, California State University, Long Beach, CA.

Life Drawing Group, California State University, Long Beach, CA.

BFA OK, California State University, Long Beach, CA.

2002 *Printmaking and Photography Exhibition* California State University, Long Beach, CA.

Art Related Employment and Associations:

2008 Primary Instructor, Intermediate Drawing, Department of Art and Design, University of Alberta, Edmonton, AB.

Gallery technician, Fine Arts Building Gallery, University of Alberta, Edmonton, AB.

2007 Primary Instructor, Beginning Drawing, Department of Art and Design, University of Alberta, Edmonton, AB.

Art and Science Symposium, Edmonton Cultural Capital Program and University of Alberta, Edmonton, AB.

Imagining Science, invitational workshop, Banff Center, Banff, Alberta.

Graduate Teaching Assistant, Art Fundamentals, Department of Art and Design, University of Alberta, Edmonton, AB.

Southern Graphics Council Conference and member, Kansas City, MO.

2006 Graduate Teaching Assistant, Intermediate Drawing, Department of Art and Design, University of Alberta, Edmonton, AB.

Graduate Research Assistant, Fine Arts Building Gallery, University of Alberta, Edmonton, AB.

Southern Graphics Council Conference, demonstration technician, member, Madison, WI.

2005 Independent-non degree Graduate Research, printmaking, Herron School of Art and Design, Indianapolis, IN.

2004 Bachelor of Fine Arts Club, Treasurer, California State University, Long Beach, CA.

College of the Arts Council, Treasurer, California State University, Long Beach, CA.

Los Angeles Printmaking Society, member, Santa Monica, CA.

2003 Bachelor of Fine Arts Club, Treasurer, California State University, Long Beach, CA.

Frogman's Print and Press Workshop, Vermilion, SD.

2002 Teaching Assistant, lithography, California State University, Long Beach, CA.

2001 Co-founder and Secretary of Print Works, College of the Sequoias, Visalia, CA.

Honors/ Awards:

2008 Florence Anderson Friedman Scholarship, Edmonton, AB.

Elizabeth Greenshields Foundation Grant, Montréal, Québec, Canada.

Travel Grant, Faculty of Graduate Studies and Research, University of Alberta, Edmonton, AB.

2007 MFA/MDes Scholarship, University of Alberta, Edmonton, AB.

Florence Anderson Friedman Scholarship, Edmonton, AB.

Alberta Foundation for the Arts Scholarship, Edmonton, AB.

2006 MFA/MDes Scholarship, University of Alberta, Edmonton, AB.

2003 Dramatic Allied Arts Guild Scholarship, Drawing/Painting and Printmaking, Long Beach, CA.

2002 Outstanding Artist Award, College of the Sequoias, Visalia, CA.

Transfer Scholarship, College of the Sequoias, Visalia, CA.

Articles/ Features/Publications:

Sherri Lamb, *Reading Between the Lines*, Saint City News, St. Albert, 4 July 2008.

Re-drawing the Line, exhibition catalogue, edited by Helen Gerritzen and Joan Greer, Department of Art and Design, University of Alberta, 2008.

Gilbert Bouchard, Edmonton Journal, *Barnyard Beauty: As artist's model, swine are just fine*, 17 February 2007.

Shirle Gottlieb, Press Telegram, *Interactive Nudity*, 12 May 2005.

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Amie T. Rangel

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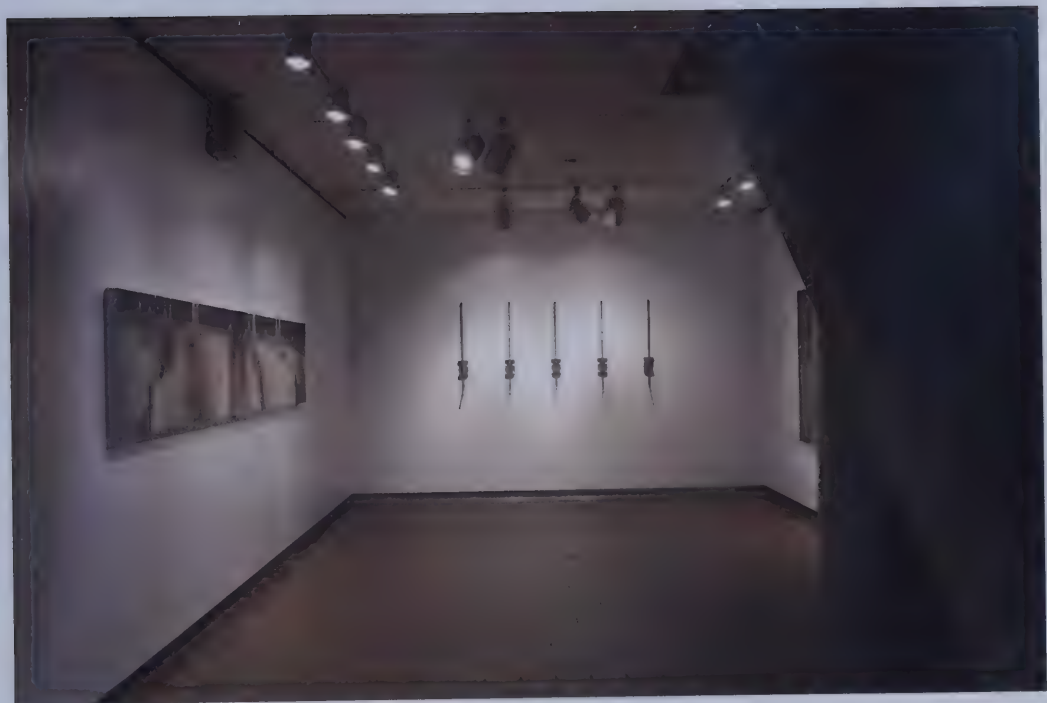
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FILMS:

Manufactured Landscapes. Dir. Jennifer Baichwal. Perf. Edward Burntinsky. Foundry Films. Candada, 2006.

The Lives of Others. Dir. Florian Henckel Von Donnersmarck. Perf. Martina Gedeck, Ulrich Muhe, Sevastian Koch. Sony Picture Classics, 2006.

THX 1138. Dir. George Lucas. Perf. Robert Duvall, Donald Pleasence, Don Pedro Colley. Warner Bros and Americal Zoetrope, 1971.



FROM THE OBSERVATION ROOM

Fine Arts Building Gallery
November 12 - December 6, 2008



Transfiguration
2008. Graphite, pastel, prisma color, rice-paper, and photocopy on panel
9.5"H x 21.75"W



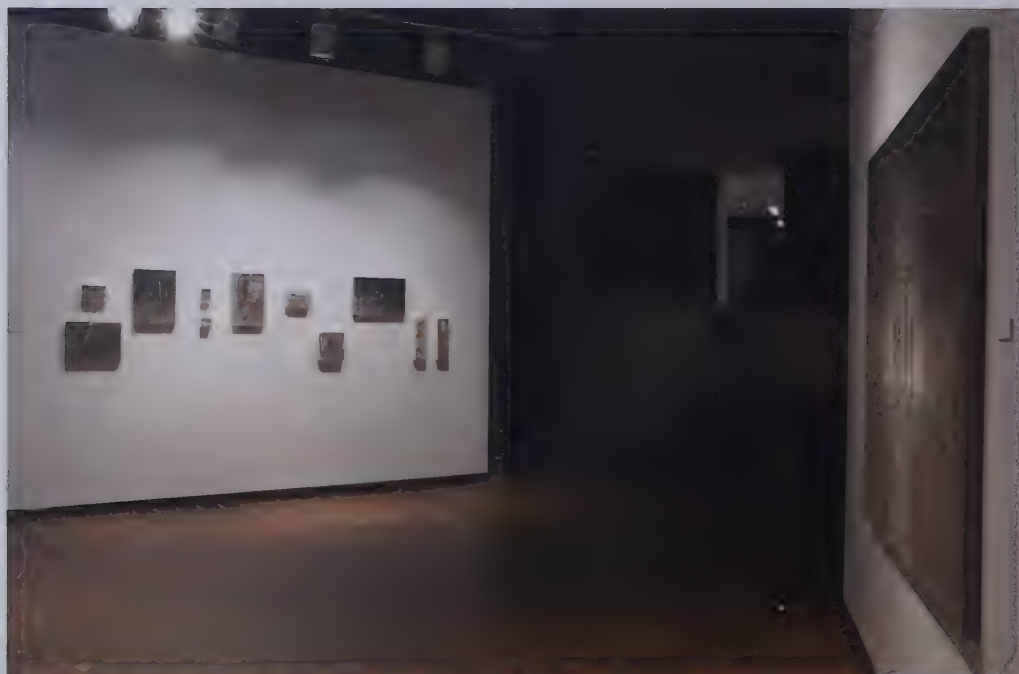
Transept
2008, Charcoal and pastel on panel
24"H x 156"W



Acclimation, details
2008. Charcoal and pastel on linen
78" H x 204"W



Acclimation
2008. Charcoal and pastel on linen
78" H x 204"W



FROM THE OBSERVATION ROOM

Fine Arts Building Gallery
November 12 - December 6, 2008



Gestation Room, 114 Days
2008. Charcoal and pastel on linen
52"H x 60"W



Observation Windows, details
 2008, Charcoal and pastel on linen
 72"H x 156"W



Observation Windows
2008. Charcoal and pastel on linen
72"H x 156"W



Feeders

2007. Charcoal and pastel on linen

12.25"H x 18"W



Gates

2008. Charcoal and pastel on linen

11.25"H x 14.25"W



1



2

1. *From Above*
2008. Graphite, pastel, prisma color, rice-paper on panel
13.75"H x 4.25"W

2. *ID: 34903*
2008. Charcoal, graphite, pastel, prisma color, rice-paper, and photocopy on panel
13.75"H x 4.25"W



1

1. *Gestation Room*

2008. Graphite, pastel, prisma color, rice-paper, and photocopy on panel
9"H x 8.5"W



2



3

2. *Birthing Room*

2008. Graphite, pastel, prisma color, rice-paper, and photocopy on panel
4.5"H x 6.5"W

3. *Feeder II*

2008. Graphite, pastel, prisma color, rice-paper, and photocopy on panel
2.75"H x 3.25"W



Weaning Room

2008. Charcoal and pastel on linen

16"H x 11.5"W



Effluence III

2008. Charcoal and pastel on linen

16"H x 9.5"W



Commune

2008. Graphite, pastel, prisma color, rice-paper, and photocopy on panel
5"H x 8"W



Effluence II

2008. Graphite, pastel, prisma color, rice-paper, and photocopy on panel
4.5"H x 3"W



Overflow

2008. MDF, Styrofoam, metal, plastic, plexi-mirror, photographs, fluorescent lights and linen.
97"H x 70"W x 96"D



front



back

Overflow, detail: view through slot windows
 2008. MDF, Styrofoam, metal, plastic, plexi-mirror, photographs, fluorescent lights and linen.
 97"H x 70"W x 96"D



Overflow, detail: view through side vents
 2008. MDF, Styrofoam, metal, plastic, plexi-mirror, photographs, fluorescent lights and linen.
 97"H x 70"W x 96"D

Amie T. Rangel

FROM THE
OBSERVATION ROOM

*This exhibition is the final visual presentation for the degree
of Masters of Fine Arts in Drawing & Intermedia*

November 12 – December 6, 2008

Reception:

Thursday, November 27, 2008 7 - 10 PM

FAB Gallery, 1-1 Fine Arts Building
89 ave & 112 st, Edmonton, AB

Gallery Hours:

Tuesday to Friday: 10 am - 5 pm

Saturday: 2-5 pm

closed Sunday, Monday, & statutory holidays

fab gallery

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Amie T. Rangel

FROM THE OBSERVATION ROOM

MFA Drawing + Intermedia

Thesis Exhibit

November 12 - December 6, 2008

DVD-R

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· ARTIST STATEMENT

· CV

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